

Abstracts

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Abstracts

« Mémoires d'une jeune fille qui refuse de se ranger : *Une mémoire déchirée*, de Thérèse Renaud » (Patricia Smart)

The autobiography of Thérèse Renaud, *Une mémoire déchirée* (1978), breaks with the conventions of traditional autobiography by its fragmented form and by the non-linear shape of the woman's life it describes. In the evocation of her childhood and adolescence in 1920s and 30s Quebec, the author reveals her gradual discovery of the identity of a rebel and an artist against the backdrop of a repressive social and educational milieu. The internalization of the values of this milieu, including the prescription of a passive and domestic role for women, create however a sense of internal division and blocked creativity that will haunt the author throughout the two decades of marriage and maternity which are briefly evoked in this work. Published after twenty-five years of literary silence, *Une mémoire déchirée* is a cry of liberation, an attempt to speak the usually unspoken moments of a woman's life. As well, by its insistence on the importance of heeding the voice of the unconscious, it demonstrates the author's fidelity to the message of the manifesto *Refus global*, of which she was a signatory in 1948.

« Hétérogénéité énonciative et renouvellement du genre : le *Journal intime* de Nicole Brossard » (Barbara Havercroft)

A text which has been generally neglected in previous studies of Nicole Brossard's works, her *Journal intime* provides an excellent example of the experimentation and renewal undertaken by contemporary women authors in autobiographical writing. Because of its complex enunciative structure, its use of self-referential and metatextual discourse, the combination of different literary genres, the feminist critique of patriarchal master narratives, and its inclusion of a multiplicity of diverse female voices, Brossard's *Journal intime* can be situated at the crossroads of feminism and postmodernism, exemplifying this encounter as it has occurred in Quebec and in international women's writing.

« Cette autre-moi : hantise du double disparu dans le journal fictif féminin, de Conan à Monette et Noël » (Valérie Raoul)

Theories of the double in literature, the *Doppelgänger*, have concentrated mainly on masculine models. Three Quebec novels — *Angéline de Montbrun* by Laure Conan, *Le Double Suspect* by Madeleine Monette and *Babel, prise deux* by Francine Noël — illustrate a different type of feminine double. This double is a much loved woman who has died, leaving behind a written text which the narrating character seeks to perpetuate in her own writing, at the risk of losing herself in the lost other-self. In all three cases, this phenomenon is characterized by a relationship of collaboration and solidarity with the double, providing a contrast with the masculine model, based on the destruction of the other as necessary for the preservation of the autonomous self.

« Autothéorisation au féminin : les journaux de Madeleine Ouellette-Michalska » (Julie LeBlanc)

Madeleine Ouellette-Michalska's validation of heterogeneity, multiplicity and discontinuity in autobiographical writing induces her to subvert the underlying rules of formal and isotopic assumptions of life stories and even to challenge the custodians of literary tradition. In her journal, *La Tentation de dire*, she not only contests canonical life stories but also challenges both the dichotomous ordering of reality and patriarchal ideologies as she insists on the necessity of a gendered discourse. The affirmation of this position is an immanent feature of Madeleine Ouellette-Michalska's autobiographical writing and of her poetics of difference and resemblance.

« *Le Lièvre de mars*, de Louise Warren. Vers une réalité "virtuelle" » (Louise Dupré)

This article analyzes the production of autobiographical effects in Louise Warren's work of poetic prose, *Le Lièvre de mars*. The analysis takes place on four levels: the paratext, the generic nature of poetry, intratextuality and a "knowledge" of the author's life. However, these effects are constantly shifting to fiction as imagination and dreaming contaminate the construction of narrative coherence and present a dynamic subjectivity that accepts alterity and deconstructs the vision of the unitary subject. In presenting a woman's subjectivity, which makes no separation between reality and fiction, this book proposes a woman's reality based on "virtual" reality rather than on conformity with referential truth.

« *Angéline de Montbrun*, de Laure Conan : œuvre palimpseste » (Nicole Bourbonnais)

Since its publication in 1884, *Angéline de Montbrun* has given rise to numerous interpretations of various types: moralizing, psychoanalytic, formalist, and feminist. One aspect of this novel which has thus far received scant critical attention is its literariness. Nevertheless, this text is based as much, if not more, on literary intertextuality than on an extratextual reality. Indeed, *Angéline de Montbrun* contains numerous citations, some of which are identified, but most of which remain implicit. Above all, the novel displays a privileged and constant relationship with its genotext, Eugénie de Guérin's *Journal*. In this article, I propose a reading of *Angéline de Montbrun* that highlights its nature as a palimpsest and that clarifies Laure Conan's intertextual practice, both in terms of the novel's relations with a number of different texts, and especially with the *Journal* of Conan's illustrious precursor.

« *Lysistrata* d'après Aristophane, texte de Michel Tremblay : étude comparée de l'adaptation et de l'original » (Yiāng Nguyễn Phi)

This article analyzes the ways in which Michel Tremblay modified *Lysistrata*, the ancient comedy by Aristophanes, when he adapted it for a Québécois audience in 1968. Although he was faithful to the structure of the play, Tremblay nonetheless took some liberties. On the formal level, he modified the chorus and eliminated the play's salacious language. At the level of content, he made the play more somber and in presenting a homosexual vision, offered a pessimistic view of relations between the sexes.

« L'espace comme métaphore de la mémoire dans *Le Petit Livre avalé* d'Anne Walter » (Léon Ploegaerts et Marc Vachon)

This study of Anne Walter's novel *Le Petit Livre avalé* is undertaken from the double perspective of its construction based on the life and work of Louis Hémon and her use of Montréal's urban spaces symbolizing its literary function. The use of identical urban spaces within two different time frames allows an exploration of spatial memory which binds the past to the present and sketches blurred images of an imaginary geography of Montréal.

« Gérard Bessette et Jacques Ferron: personnages réciproques » (Guy Monette)

In their respective writings, Gérard Bessette and Jacques Ferron have made each other into literary characters. This article traces the appearance and evolution of Ferron's Bessette and Bessette's Ferron. From 1964 to

1985, the two images changed as the two writer/critics' aesthetic, ideological and methodological views on each other's production evolved; the images were also made more complex through the effects of a fluctuating friendship which moved towards overt hostility before reaching greater moderation. The images haunt the works of both writers and in Ferron's case, seem to play a major role in the creative process itself.